A TINT BOOK OF

HISTORICAL COLOURS

SUITABLE FOR DECORATIVE WORK

THOS. PARSONS & SONS LTD.
MITCHAM

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HISTORICAL COLOURS

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THOS. PARSONS AND SONS LTD.
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COLOUR INDEX

Paints in which the colours can be supplied will be found on pages 72 and 73.

Owing to age or exclusion from light, slight variations from the original colours may take place in the colour patterns herein; therefore it is impossible to guarantee exact matching.

FOREWORD

Receiving requests from time to time for notable colours of the past reproduced in present day decorative paints, and as the means of obtaining copies of these were sometimes difficult and occupied a great deal of time, we felt there was the need for some convenient form of reference for such colours; hence the publication of this book.

We do not profess that it is by any means comprehensive but we show what we believe are the better known of these colours and as near to the originals as it is possible to match in decorative paints. We believe, too, that we were peculiarly adapted for the production of such a work with our knowledge and long experience in the manufacture of colours.

Needless to say, a great deal of time and labour have been taken up in the preparation of this Colour Book, but if it proves of service to the Architect, the Decorative Artist and the Student of Colour, we shall be well satisfied that our work has not been in vain.

COLOURS OF EGYPT

WHETHER on the Mummy Cases and furnishings, or on the walls and columns of their architecture, colour was a salient factor in the expression of the Egyptian art, either in their symbols and hieroglyphics or in the pictorial representations of their daily life.

The colours used were limited to primaries of mineral origin; red from haematite, or yellow ochre, burnt to redness; cobalt and copper for blue; malachite for green; orpiment for bright yellow, and were all found in Egypt.

Egyptian fresco-work was practically distemper-painting outlined by a vegetable black and in some cases a bone black. From researches made it would seem their mediums were egg and diluted vinegar, or gum arabic and glue. Practically it was a fresco medium, and the same as used later by the Greeks. Some of these colours have come down to us from painted hieroglyphs and details of Temples belonging to the early dynasties of Egypt, some 4,000-3,000 years B.C. and doubtless owed their brilliance and lasting qualities to the absence of rain in the Nile Valley.

Although the Egyptians used only primary colours they succeeded by the use of white in obtaining many degrees of these colours. Purple, however, was used in their potteries and dyes.

In the pictorial wall paintings revealed in recent times, chiaroscuro is absent but its effects have in part been obtained by hatching in Greys and Blacks. Pure primaries were often toned down by being applied to modelled surfaces which thus softened their crudeness.

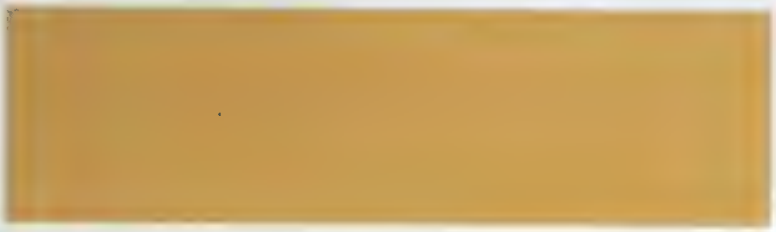
COLOURS OF EGYPT

PAPYRUS is the writing material that was made from the reeds growing in the Egyptian delta. The Book of the Dead was written on this material and it also forms the background of much of the Egyptian colour decoration on sarcophagi and mummy cases.

Papyri of the 10th century, B.C. preserved at Ravenna, and those found at Herculanium, have evidence of importation from Egypt. Papyrus spread through Italy to Spain and Northern Europe and was in use among the Arabs till superseded by Vellum.

EGYPTIAN YELLOW. No. 1/H.C. 6.

PALE EGYPTIAN BUFF. No. 2/H.C. 6.



DEEP EGYPTIAN BUFF. No. 3/H.C. 6.

EGYPTIAN BROWN. No. 4/H.C. 6.

PAPYRUS. No. 5/H.C. 6.

PALE EGYPTIAN RED. No. 6/H.C. 6.

MID. EGYPTIAN RED. No. 7 H.C. 6.

DEEP EGYPTIAN RED. No. 8 H.C. 6.

PALE EGYPTIAN BLUE. No. 9 H.C. 6.

MID. EGYPTIAN BLUE. No. 10 H.C. 6.

COLOURS OF EGYPT

DEEP EGYPTIAN BLUE. No. 11/H.C. 6.

EGYPTIAN GREY. No. 12/H.C. 6.

PALE EGYPTIAN GREEN. No. 13/H.C. 6.

DEEP EGYPTIAN GREEN. No. 14/H.C. 6.

ORIENTAL COLOURS

A good many authorities maintain that the Persians were the greatest decorative artists of any time, and that the Chinese come very close to them. Their reputation depends largely upon the wonderful colours they used. Our knowledge of these colours was first derived from the letters and diaries of French Catholic missionaries in the 15th and 16th centuries. Hence French terms are used largely in naming these colours, such as Claire de Lune, Rouge de Fer, and Celadon.

One of the best known is the Nankin Blue, of blue and white Chinese porcelain; this was made from a salt of cobalt, and when highly purified gave a brilliant deep blue, such as seen in fine specimens of Kanghsi. In less purified specimens the blue tends to a greyish colour.

Powder Blue was obtained by blowing Cobalt in powder form on to the surface; glaze applied over it gave the surface a mottled blue appearance. It was largely used as background for scroll designs in gold. Mazarine Blue, somewhat similar to Nankin, was also used for the same purpose. A somewhat deeper but more brilliant blue colour called Mohammedan Blue was a popular colour in early times, especially in Persia.

Turquoise too was a favourite colour for Persian Pottery. It was somewhat softer and paler than the Chinese variety, used in some brilliant Ming specimens.

ORIENTAL COLOURS

Greens were much loved by the orientals, Apple Green especially. It was used in light colour, particularly on Persian Pottery; a darker shade being more common in China. A bluer and darker green was known as Cucumber Green. A brilliant Emerald Green is also seen on many pieces of Famille Verte Chinese ware.

Yellow was the colour of the Imperial family in China, it was of a light shade and the Chinese described it as the colour of dried bones. Tang Yellows were a deeper and somewhat browner shade due to iron salts in the glaze.

Pink, Rose, Reds and Crimson were much used in Persian carpets and embroideries. A red known as the Red of Iron (Rouge de Fer) was a favourite in Chinese porcelain, and a Carmine Pink was the prevailing colour in Famille Rose china. Another favourite tint was Aubergine; it varied from definitely pink shade, light in colour, to a purplish pink and a brownish purple. It is present in many fine Ming specimens. A deep red, Sang de Boeuf, was also prepared from salts of copper.

Of all the Chinese tints suitable for modern decoration of walls and woodwork it is probable that the delicate shades of the early Sung and Ming porcelain are going to be the

vogue. Some of these have only recently come to our notice, such as the delicate transparent bluish green greys of the Fenching Chinese ware, dating back to about 1000 A.D. Also the delicate blues and grey-blues of the Chun wares, the wonderful Celadons, the pale translucent green, the light grey-green, and the somewhat opaque blue-green of Lung Chuan, and lastly but by no means least, the fine buff shades, biscuit colour and cream white of early Sung porcelain.

Cotton Blue, Turkey Red, Bokhara Blue, Bokhara Red, etc., are found in the Turkey, Indian and Persian Rugs. The latter especially will be found useful for exploration for new ideas for colours of a decorative type.

ORIENTAL COLOURS

BOKHARA RED. No. 17/H.C. 6.

BOKHARA BLUE. No. 18/H.C. 6.

PALE SUNG CREAM. No. 19/H.C. 6.

DEEP SUNG CREAM. No. 20 H.C. 6.

ORIENTAL COLOURS

SUNG BLUE. No. 21/H.C. 6.

SUNG GREEN. No. 22/H.C. 6.

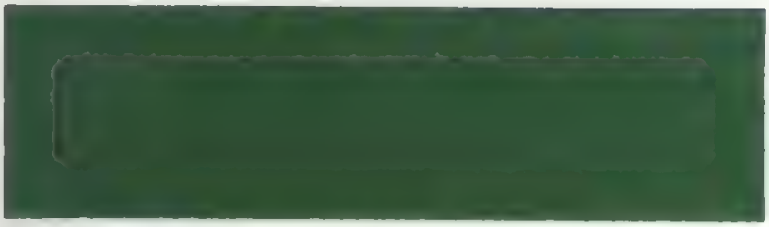
IMPERIAL CHINESE YELLOW. No. 23/H.C. 6.

SUNG GREY. No. 24/H.C. 6.

ORIENTAL COLOURS

SUNG GREY MAUVE. No. 25/H.C. 6.

MAZARINE BLUE. No. 26/H.C. 6.



TANG GREEN. No. 27/H.C. 6.

TANG YELLOW. No. 28/H.C. 6.

ORIENTAL COLOURS

PALE NANKIN BLUE. No. 29/H.C. 6.

DEEP NANKIN BLUE. No. 30/H.C. 6.

CHINESE TURQUOISE. No. 31/H.C. 6.

PERSIAN TURQUOISE. No. 32/H.C. 6.

ORIENTAL COLOURS

PALE POWDER BLUE. No. 33/H.C. 6.

DEEP POWDER BLUE. No. 34/H.C. 6.

CLAIRE DE LUNE. No. 35/H.C. 6.

PALE APPLE GREEN. No. 36/H.C. 6.

ORIENTAL COLOURS

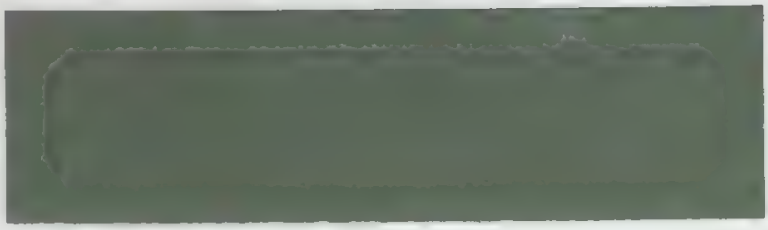
DEEP APPLE GREEN. No. 37 H.C. 6.

ROYAL DRAGON RED. No. 39 H.C. 6.

PALE DRAGON GREEN. No. 39 H.C. 6.

MOSS DRAGON GREEN. No. 40 H.C. 6.

ORIENTAL COLOURS



DEEP CELADON GREEN. No. 41/H.C. 6.

CUCUMBER. No. 42/H.C. 6.

FENCHING BLUE. No. 43/H.C. 6.

SANG DE BOEUF. No. 44/H.C. 6.

TYRIAN PURPLE

THE purple colour of the dyed material used by the Greeks and Romans for ceremonial and daily habiliments, is named after the place of its origin. It was made from the glands of a shell fish (Murex Purpurea) found on the coast of Tyre, where to this day are found heaps of empty shells left by the ancient dyers of those times.

A purple of an amethyst hue, which was derived from another shell fish, was also greatly appreciated by the Romans.

ETRUSCAN RED AND PORPHYRY

It is said by some authorities that the colour we know as Tuscan Red was originally used on the walls of the many ruined Villas of Tusculum, the health resort some fifteen miles south east of Rome. Others are of the opinion that, because Tuscan and Etruscan are synonymous, this colour (derived probably from a red ochre or burnt-yellow deepened with some local form of haematite) was taken from the tombs of that mysterious nation, the Etrurians, who were the older inhabitants of Tuscany. Their arts show that the Etrurians in skill were scarcely inferior to the best Greek traditions.

The famous Red Porphyry was introduced from Egypt by the Emperor Claudius. This with Green Porphyry, and White and Black Marble, was used in those Mosaic pavements and columns known as Opus Alexandrinium in St. Mark's, Venice. The same materials were used by workmen brought from Italy for the Shrine of Thomas à Becket in Canterbury Cathedral and in the Chapel of Edward the Confessor and the tomb of Henry VII and his Queen at Westminster Abbey.

TYRIAN AND OTHER COLOURS

TYRIAN PURPLE. No. 45/H.C. 6.

TYRIAN VIOLET. No. 46/H.C. 6.

PORPHYRY RED. No. 47/H.C. 6.

ETRUSCAN RED. No. 48/H.C. 6.

POMPEIAN COLOURS

THROUGH the eruption of Vesuvius which engulfed Pompeii in A.D. 97, a mine of artistic remains of the highest importance was tragically preserved for us. The fine ashes which buried this Brighton of the Romans, in places some 30 feet deep, caused the colour of the walls in many places to remain as fresh to-day as they were when painted eighteen centuries ago.

Take as an example the colours of the Frigidarium of the Stabian Baths; the roof of stars painted on a blue ground, the walls and alcoves covered with a garden fresco, trees over a characteristic deep red border, fountains and recumbent figures, doves poised and fluttering among the foliage, here are colours indeed, diverse and beautiful.

The reds, which vary from a deep chocolate to scarlet, were derived possibly from the ochres indigenous to Italy, and the more brilliant reds with a scarlet tint from the Tyrian Mollusc, Buccinum, added in varying proportions.

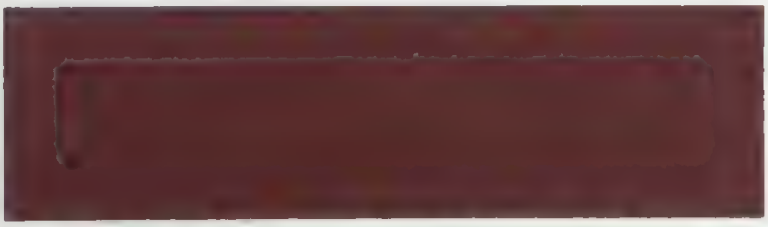
The other colours are certainly mineral ones by the way they have stood the test of time.

It will well repay the decorator to study any of the voluminous illustrations of Pompeii and its remains as apart from the valuable suggestions in colour and detail to be obtained from such a study it is possible that their decorative scheme may again become fashionable.

POMPEIAN COLOURS

POMPEIAN RED. No. 49/H.C. 6.

POMPEIAN BUFF. No. 50/H.C. 6.



POMPEIAN BROWN. No. 51/H.C. 6.

MOORISH COLOURS

THE chef d'oeuvre of Moorish Art, the Alhambra at Granada, the seat of the ancient Moorish kingdom, is the epitome of Arabic art and the tomb of the Moorish empire in Europe.

Some of us are familiar with the reproduction of the Court of the Lions at Sydenham, the work of Owen Jones, that master of colour and design. Of their coloured reliefs with their pious inscriptions mingled with their geometric arabesques and stalactite, and honeycombed roofs and fretted arches, we can only say with Owen Jones, their effect was that of a garden in full bloom.

Primitive colours, Red, Blue and Yellow were used but near the eye sparing use was made of secondary colours such as Green, Purple, etc.

At Seville, Cordova, Barcelona, and many of the Mediterranean towns, are still to be found Hispano-Moorish remains which furnish the colourist with motifs, especially on those more lasting examples of the Potters' Art.

MOORISH YELLOW. No. 52 H.C. 6

MOORISH COLOURS

PALE MOORISH BLUE. No. 53/H.C. 6.

DEEP MOORISH BLUE. No. 54/H.C. 6.

MOORISH RED. No. 55/H.C. 6.

MOORISH GREEN. No. 56/H.C. 6.

MEDICI COLOURS

CATHERINE DE MEDICI (1519-1589), the Queen of Henry II of France, was a great patron of the arts and brought artists and craftsmen from Italy for her schemes. Philibert De l'Orme relates how she discussed with him the plans and decoration of the Palace of the Tuileries.

Marie de Medici (1573-1642) was also a patron of art and was the means, aided by Richelieu, of bringing from Italy into France decorative painters, who became associated with the Luxembourg and the Gobelin Tapestry factories.

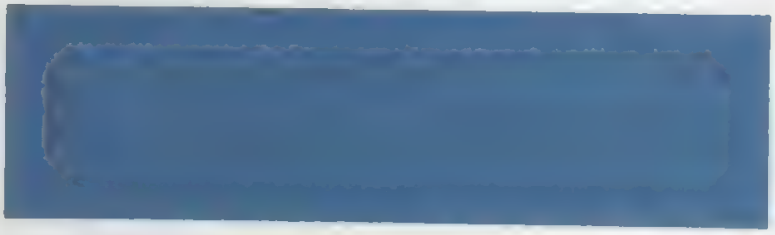
The Riccardi Palace in Florence, once the house of the Medicis, is, and ever was, a treasury of antiquity and of the arts. The passion for art of this family of many generations, with all its co-lateral branches, either as collectors, patrons or builders, marked an advance in the arts which posterity has perpetuated with the family name.

Medici Blue is essentially a decorative colour, especially useful for architectural work to emphasize the features of the structure or as a background for ornaments.

MEDICI COLOURS

PALE MEDICI BLUE. No. 57/H.C. 6.

MID. MEDICI BLUE. No. 58/H.C. 6.



DEEP MEDICI BLUE. No. 59/H.C. 6.

MEDICI GREEN. No. 60/H.C. 6.

VERDURE TAPESTRY COLOURS

THE art of tapestry-weaving was introduced from the East into Flanders during the 12th century and there flourished in its highest forms. From the 14th to the 17th centuries the looms of the Low Countries of France were busy in making and exporting a commoner kind of tapestry, which was comparatively inexpensive compared with that in which the figure predominated. These tapestries were used for the decoration of ordinary rooms until economic conditions led to the advent of wall papers which took the place of tapestries.

The chief features of the Verdures were the large flowing all-over patterns of dentate foliage in a low toned shade of green parseme, with a sparse overlay of brightly coloured sprigs of more or less naturalistic flower motives. The more expensive kinds had animals, birds, and figures of a subsidiary type in colour tones harmonizing with the larger leafage.

Doubtless the colours and conventional treatment were fixed by the Guilds of the time and were in vogue even in this country in the tapestries made by the many workmen from the continental factories. Their decorative feeling for colour in low tones is of great value to the decorator.

VERDURE TAPESTRY COLOURS

VERDURE YELLOW. No. 61/H.C. 6.

PALE VERDURE GREEN. No. 62/H.C. 6.

VERDURE BROWN. No. 63/H.C. 6.

DEEP VERDURE GREEN. No. 64/H.C. 6.

GRÈS DE FLANDRES COLOURS

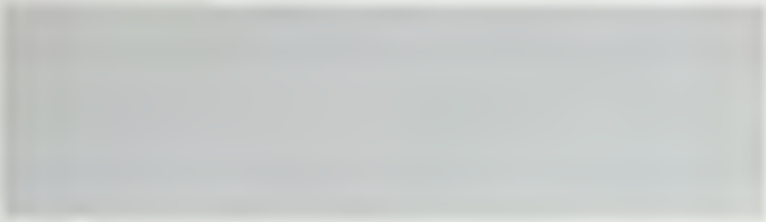
THE Grès de Flandres (Stoneware of Flanders) was originally made at Cologne, the Low Countries, and Rhineland, and became popularly known as the " Grigs " pots and tankards.

Their importation into England in the time of Queen Elizabeth was objected to by English potters. There followed, as a result, to some extent, of the objection, a tariff which considerably embarrassed the English workmen employed at Beauvais in producing, mainly, an Azure blue variety of this popular earthenware.

The homely ginger beer bottle and filter still made at Fulham is a descendant of this ware.

There are quite useful colour schemes to be taken from the Brown or Blue ware, as well as from the various shades of creamy greys and bluish whites which are familiar in the lager beer tankard and in Doulton ware.

GRÈS DE FLANDRES COLOURS



PALE GRÈS DE FLANDRES GREY. No. 65/H.C. 6.

GRÈS DE FLANDRES BLUE GREY. No. 66/H.C. 6.

PALE GRÈS DE FLANDRES BLUE. No. 67/H.C. 6.

DEEP GRÈS DE FLANDRES BLUE. No. 68/H.C. 6.

GRÈS DE FLANDRES COLOURS

GRÈS DE FLANDRES BUFF. No. 69/H.C. 6.

PALE GRÈS DE FLANDRES BROWN. No. 70/H.C. 6.

DEEP GRÈS DE FLANDRES BROWN. No. 71/H.C. 6.

WILLIAM AND MARY, AND GEORGIAN GREENS

It is likely that William and Mary as well as Georgian greens were derived with national modifications from the vert pomme or apple green of our French neighbours, for at that time our fashions in most things came from France. Georgian Green and its French counterparts are almost identical, and as intercourse in those times (*circa* 1757) was greater than generally credited, it is permissible to give credence to the theory.

Georgian Green continued to be the fashionable colour till the time of the Adam Brothers when it became lighter and more delicate in tone.

WILLIAM AND MARY GREEN. No. 72/H.C. 6.

GEORGIAN GREEN. No. 73/H.C. 6.

MORTLAKE TAPESTRY COLOURS

FROM approximately 1620 to 1640 the tapestries of Mortlake rivalled the early Gobelins and excelled in colour those of Brussels.

The advent of a change in the taste expressed by the vogue for wood panelling (in the time of Queen Anne), caused the demand for tapestries to cease and the factory, in 1703, closed for lack of support.

The offshoots, in turn, were the Lambeth Weavers, the Soho Factory and those in Paddington, Fulham and Merton, the last named the home of the William Morris tapestries and from which factory still continue to come tapestries of great beauty in colour, detail and craftsmanship.

The Mortlake factory was established by James I and encouraged by Charles I who caused the cartoons of Raphael (originally made for the tapestries now in the Vatican and which were made in 1519 at Arras) to be brought to England for the use of this factory.

At the death of Charles I Cromwell hid them and so preserved them from destruction at the hands of the Roundheads to whom, owing to their associations, such works would scarcely appeal. The cartoons, after so many vicissitudes, are housed in our National Collection.

MORTLAKE RED. No. 74 H.C. 6.

MORTLAKE TAPESTRY COLOURS

PALE MORTLAKE BROWN. No. 75/H.C. 6.

MID. MORTLAKE BROWN. No. 76/H.C. 6.

DEEP MORTLAKE BROWN. No. 77/H.C. 6.

MORTLAKE BLUE. No. 78/H.C. 6.

EMPIRE GREEN AND OTHER COLOURS

THIS historic colour appears to have been originally used for the furniture and hangings of the State Rooms of the First and Second French Empires. It became the fashion of the time and may have originated as an imitation of the Chinese Cucumber Ware, popular during the First Empire. Its tint was fixed by the regulations of the dyers of the State.

Judging from some examples of the green porcelain displayed in cabinets designed by Percier and Fontain, Architects of the period, it is highly probable that Gros Vert (Cucumber Green) was the inspiration of this colour.

PALE EMPIRE GREEN. No. 79/H.C. 6.

EMPIRE YELLOW. No. 80/H.C. 6.

EMPIRE GREEN AND OTHER COLOURS

DEEP EMPIRE GREEN. No. 81/H.C. 6.

EMPIRE GREY. No. 82/H.C. 6.

EMPIRE RED. No. 83/H.C. 6.

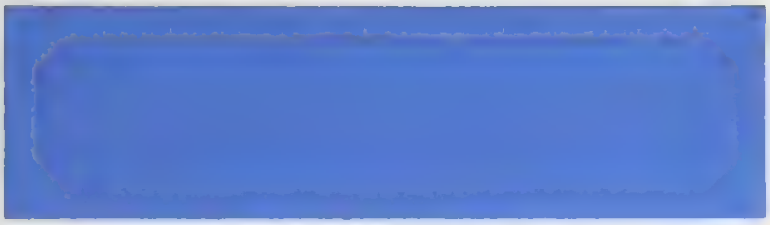
WORCESTER BLUE

THE factory was originally founded by Dr. Wall in 1751. After many vicissitudes, commercial and otherwise, in 1800, aided by the patronage of the Prince Regent and his Court circle, Worcester ware became in great demand for presentation pieces to prominent men and women of the time. Pieces were made for Queen Charlotte, and for Nelson after his successes at the Nile and Copenhagen.

The presentation of Worcester ware was an inveterate habit of Talleyrand, who followed our own Royal custom of giving the ware as diplomatic presents to foreign courts and their representatives. This enormously increased the popularity of Worcester ware, which was granted the title of Royal Worcester by George III.

The factory's product retained its maximum popularity until the time of William IV, when the opening of other factories stole much of their original ware's favour.

WORCESTER BLUE



PALE WORCESTER BLUE. No. 84/H.C. 6.

MID. WORCESTER BLUE. No. 85/H.C. 6.

DEEP WORCESTER BLUE. No. 86/H.C. 6.

WEDGWOOD COLOURS

BORN at Burslem in 1730, Josiah Wedgwood, in 1759, commenced work on his own account in that town, and founded a family that has given us not only the famous Wedgwood Blue, but the various Jasper colours, with their inimitable reliefs of Pâte sur Pâte from designs contributed over a period of nearly ten years by the great Flaxman, Roubiliac, Pacetta and others. Their wares were sent as far apart as St. Petersburg for Catherine of Russia, and westward to Washington.

A service of cream-coloured ware was presented to Queen Charlotte in 1762 upon Josiah Wedgwood's appointment as potter to the Queen. The cream-coloured ware he afterwards named " Queens Ware " in honour of his patron

WEDGWOOD COLOURS

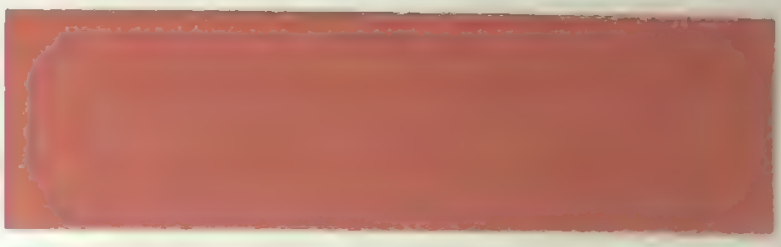
WEDGWOOD LILAC. No. 87/H.C. 6.

PALE WEDGWOOD BLUE. No. 88/H.C. 6.

MID. WEDGWOOD BLUE. No. 89/H.C. 6.

DEEP WEDGWOOD BLUE. No. 90/H.C. 6.

WEDGWOOD COLOURS



WEDGWOOD JASPER RED. No. 91/H.C. 6.

WEDGWOOD JASPER GREEN. No. 92/H.C. 6.

WEDGWOOD JASPER BROWN. No. 93/H.C. 6.

WEDGWOOD JASPER CANE YELLOW. No. 94/H.C. 6.

GOBELIN TAPESTRY COLOURS

A tapestry factory was established in Paris in the 15th century by a family of this name, who were originally dyers from Rheims, but in 1662 the factory was purchased by Colbert, the Minister of Louis XIV. It then became the royal upholstery works. Here materials were woven for Versailles and other palaces, and various government and diplomatic offices. About 1677 under Le Brun and Vouet, tapestries alone were made, and later, Le Brun embarked upon the huge figure work in the Halls of War and Peace, the Ambassador's Staircase and Grande Galerie des Glaces, with the assistance of a number of lesser court artists, among whom were Auban, Coypel, de Troy, Oudey and Boucher. Boucher was responsible for the paintings of the rising and setting sun for Madame de Pompadour. These paintings are now in the Wallace Collection.

The best work is of 18th century. A set of the Quixote Tapestries was given to the Archbishop of Rheims who baptised, confirmed, married and crowned Louis XVI.

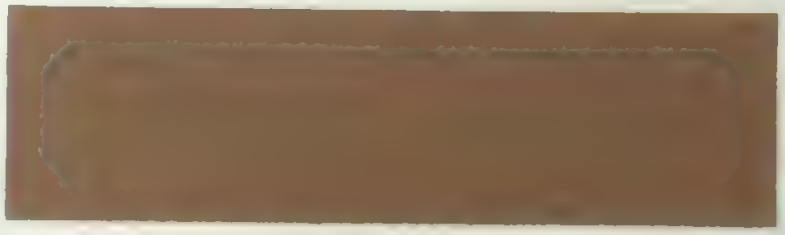
For the decorator the alentours or backgrounds of the medallions and other figure subjects are particularly worthy of notice. Desportes' animal and Tessiers' flower studies on their backgrounds of crimson, stone and mauve damasse, as likewise the frames and borders, have colours that are fixed in a manner consonant with the best traditions of the dyers' and painters' art.

GOBELIN TAPESTRY COLOURS

GOBELIN BLUE. No. 95/H.C. 6.

GOBELIN YELLOW. No. 96/H.C. 6.

PALE GOBELIN BROWN. No. 97/H.C. 6.

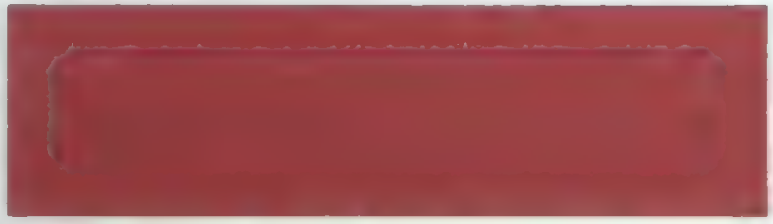


DEEP GOBELIN BROWN. No. 98/H.C. 6.

GOBELIN TAPESTRY COLOURS

GOBELIN PINK. No. 99/H.C. 6.

GOBELIN GREY. No. 100/H.C. 6.



GOBELIN RED. No. 101/H.C. 6.

ADAM BROTHERS

MOST people remember the Adelphi, which enshrined the memory and work of the brothers Adam, Robert and James. Many great Mansions, among them Lansdowne, Caenwood, Luton House, Kedleston Hall, the Register House and Main University Buildings of Edinburgh which they designed, bear decorations which are examples of their genius.

Their influence was great on the architecture and decoration of the middle and late 18th century, introducing a taste for the light and delicate as opposed to the heavy style of decoration then universal.

Robert Adam travelled in Italy and founded his style on the Greco-Roman remains, which he studied in company with Clerisseau.

From the drawings that remain of the brothers' work in colour decoration, as well as the existing buildings of their design, we can exactly define their sense of colour and its application to relief ornament.

PALE ADAM'S GREEN. No. 102/H.C. 6.

MID. ADAM'S GREEN. No. 103/H.C. 6.

DEEP ADAM'S GREEN. No. 104/H.C. 6.

DELLA ROBBIA COLOURS

DERIVED from the colours used on the Italian Majolica bas reliefs of Luca Della Robbia, a Florentine, whose famous gates of the Sacristy of the Cathedral were said by Michael Angelo to be worthy of being the Gates of Heaven. Della Robbia was the founder of a family who were artists in marble, bronze and terra cotta. His nephew Andrea was best known for his work in coloured terra cotta medallions.

Although mostly found in the churches of Italy, some of the best examples are in our National Gallery at South Kensington where their distinctive colours (derived from the metallic oxide of tin which they used) may be studied. One thing notable in their work is the clarity of their colours.

They excelled in their religious conception of Saints, Madonnas and Bambini, also in their modellings of flowers, fruit and other decorative details.

The old Chateau de Madrid in the Bois de Boulogne was enriched by the work of their hands, and one of the Della Robbias spent some 40 years in France at the instance of Francis I.

DELLA ROBBIA COLOURS

DELLA ROBBIA YELLOW. No. 105/H.C. 6.

DELLA ROBBIA AUBERGINE. No. 106/H.C. 6.

DELLA ROBBIA RED. No. 107/H.C. 6.

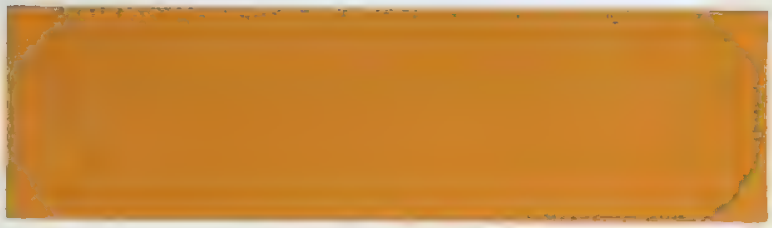
DELLA ROBBIA BLUE. No. 108/H.C. 6.

MAJOLICA COLOURS

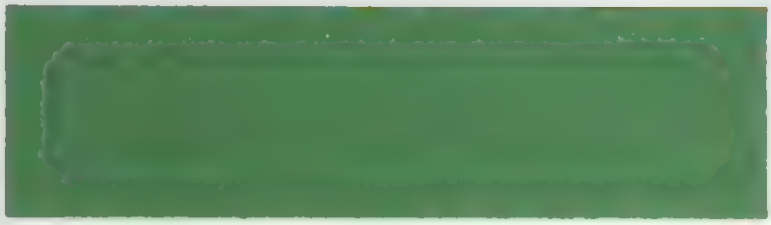
FOREMOST among Majolica colours stand those of Urbino, the birthplace of Raphael. To Bramante (another citizen of Urbino) the world owes the original conception of St. Peter's at Rome, in addition to his other works at Bologna and Milan. These colours are distinctive and have a quality of their own.

Another well known range of Majolica colours is that of Bernard Palissy, an enthusiast for fine colours, who became chief of the royal factory of porcelain in Paris in 1562. Palissy's fame does not rest upon pottery alone, for he was a forceful and interesting writer.

MAJOLICA COLOURS



PALE MAJOLICA YELLOW. No. 109/H.C. 6.



MAJOLICA GREEN. No. 110/H.C. 6.

DEEP MAJOLICA YELLOW. No. 111/H.C. 6.

MAJOLICA BLUE. No. 112/H.C. 6.

DU BARRY COLOURS

Du Barry Red is sometimes wrongly called Rose du Barry. It is a colour which, through its name, conjures up before our eyes one of the most brilliant periods of French history. This colour was made under the immediate supervision of the Du Barry after her introduction at the Court in 1770. In this she doubtless emulated her rival to the favour of Louis XV, Madame de Pompadour, gifted Patroness of the Arts, who is said to have invented the colour Rose Pompadour (used in Sèvres Porcelain) in 1757.

These colours crystallize the histories of France and of ourselves, for both George IV (when Prince Regent) and Beau Brummel, were great collectors of Sèvres porcelains, the export from France of which at that time was forbidden, and had to be smuggled into this country at great risk and expense.

The popularity of Du Barry Red was greatly increased by the restorations of the Trianon and other buildings by the Napoleonic dynasty.

DU BARRY COLOURS

ROSE POMPADOUR. No. 113/H.C. 6.

SÈVRES GREEN. No. 114/H.C. 6.

DU BARRY RED. No. 115/H.C. 6.

SÈVRES BLUE. No. 116/H.C. 6.

AUBUSSON TAPESTRY COLOURS

THE Aubusson Tapestries originated in the early Middle Ages with the aid of some immigrant weavers from Flanders, and they continue to this day to maintain in their colouring the great traditions of their past.

Tapestries were made for Rheims Cathedral in 1611, and later for Angers. The golden age for Aubusson was 1740-1790. During this period there appeared in the tapestries animal subjects by Oudry, classical paintings by Boucher, Chinese and Medallion designs by Huet, Lancret and Fragonard. Pellement also provided chinoiseries which were the inspiration of those of similar character made in the English Mortlake factories.

These " personals " and medallions, together with rugs, carpets and lambrequins, were made for the nobles of France and the various courts of Europe. At times these artists made both Gobelins and Beauvais tapestries, for owing to lack of work the workmen were going to and fro between the factories.

To the decorator the designs and colours, with their clarity and balance are of countless service. This is especially true of the medallion and furnishing types.

AUBUSSON TAPESTRY COLOURS

AUBUSSON CARNATION. No. 117/H.C. 6.

AUBUSSON BLUE. No. 118/H.C. 6.

AUBUSSON CREAM. No. 119 H.C. 6.

AUBUSSON BROWN. No. 120/H.C. 6.

AUBUSSON TAPESTRY COLOURS

AUBUSSON INCARNADINE. No. 121/H.C. 6.

AUBUSSON GREEN. No. 122/H.C. 6.

AUBUSSON RED. No. 123/H.C. 6.

AUBUSSON YELLOW. No. 124/H.C. 6.

AUBUSSON VIOLET. No. 125/H.C. 6.

AUBUSSON DIAPER. No. 126/H.C. 6.

BEAUVAIS TAPESTRY COLOURS

A royal factory was founded by Colbert in 1664 in Beauvais, a town already famous for its serges, wollen stuffs and verdures. Some magnificent works were produced from the designs of Francois Boucher, whose designs were also extensively used by the Gobelin factory.

In 1694, when it was in financial straits, it opened its doors to the Gobelin workmen. Here were made the majority of the furniture coverings of the Tuileries, St. Cloud and the Palais Royal.

The colours selected are the decorative Greys, Creams, etc., from the grounds and bands of the subject-panels, representing the Fables of La Fontaine, Shepherds and Shepherdesses and pastorals of the monarchical regime.

BEAUVAIS TAPESTRY COLOURS

BEAUVAIS CREAM. No. 127/H.C. 6.

BEAUVAIS GREY. No. 128/H.C. 6.

BEAUVAIS LILAC. No. 129/H.C. 6.

TREILLAGE GREEN

ARTISTIC creations in trellis work as architectural accessories, or even as architectural features or compositions in themselves, have been a favourite resource of French garden architects from the 16th century till to-day. Le Notre was at the invitation of Charles II, consulted with regard to the layout of St. James's Park, and his nephew, Claude de Gots, was commissioned by William III for work at Hampton Court.

Present day imitations are often marred by wrong choice of colour.

ISABELLE

THE colour is said to owe its origin to the story of a vow made by Isabelle, daughter of Phillip I, Governor of the Low Countries, at the siege of Ostend in 1601-4, that her linen should not be changed till victory was theirs.

A similar legend is, however, told of the siege of Calais, and another of Isabelle de Castille at the siege of Granada, and doubtless the word was current as an example of fortitude, and so remains with us to-day as fossil history. Isabelle is quite an everyday term with our continental neighbours.

LINCOLN GREEN

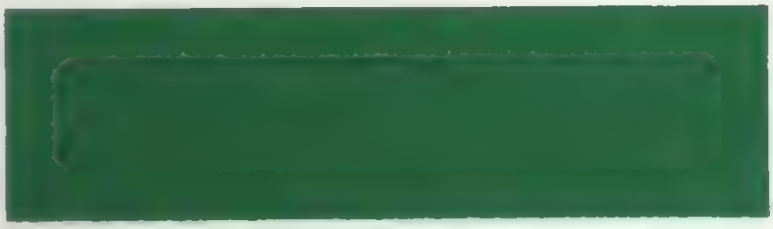
LINCOLN GREEN—by which we mean the material of that colour—was the distinguishing mark of the English free archers in the 12th and 13th centuries.

The actual colouring matter was a vegetable dye made from the yellow of Dyers Broom mixed with woad or other vegetable blue.

TREILLAGE GREEN, ISABELLE & LINCOLN GREEN

TREILLAGE GREEN. No. 130/H.C. 6

ISABELLE. No. 131/H.C. 6.



LINCOLN GREEN. No. 132/H.C. 6.

DELFT WARE COLOURS

DURING the late 17th and 18th centuries the ships of the Dutch, French and British Companies trading with the East brought back with them porcelains, potteries and other curios which created a vogue for the collection of porcelains at all the Courts of Europe.

Japan was originally open to the Dutch only and the ware imported by their traders was soon copied and exploited by the earthenware potters of Delft, whose work bore to a great extent the same forms and colours as the oriental originals.

The blue used became standard and their imitations of Famille Vert, Famille Rose and Imari Red, although far behind those of China and Japan, have a character of their own to interest the connoisseur and colourist.

In fact, all over Europe there is scarcely a pottery of note that has not some form of Delft Blue, so prized was its colour generally, although they hardly have the perfection of the colour in the ware produced by the little Dutch town of Delft.

DELFT WARE COLOURS

FAMILLE ROSE. No. 133/H.C. 6.

FAMILLE VERT. No. 134 H.C. 6.

IMARI RED. No. 135/H.C. 6.

DELFT BLUE. No. 136/H.C. 6.

GEORGE PARSONS.

He entered the Firm in Long Acre nearly a hundred and sixty years ago.

LONG ACRE in the year 1802 was an ideal situation for a firm of Colour and Varnish Makers, the neighbourhood being the cradle of the arts, where wits, artists and cognoscenti congregated and where, too, the lady of fashion found the latest equipage with panels by Stothard, Moser, or Angelica Kauffmann. It was in the neighbourhood of Long Acre that the House of Parsons established itself in the reign of King George III and where it remained for over 110 years. The quality of their varnishes and colours became renowned and many a smart carriage, neighbouring theatre and lordly mansion, bore witness to the excellence of the firm's products.

Later they established themselves at 315–317, Oxford Street, in premises previously occupied by a firm of famous Coach Builders, and there they continued to uphold their fine tradition and maintain their place in the forefront of the Paint Industry.

At the conclusion of the Second World War the firm transferred its Head Office to 70, Grosvenor Street, London, W.1. Here it remained until 1959, when the continued expansion of the business rendered it desirable to integrate the administrative departments and the factory. For this purpose a modern office block was erected in Church Road, Mitcham, fronting the Works, and this is the Company's present Head Office.

PARSONS' COLOUR SCHEME SERVICE

Decorative colour schemes prepared in elevation or perspective.

Panels in the actual paint to be used, submitted to the architect or client for his approval before job is commenced.

If the scheme is out of the ordinary, we will send a demonstrator on to the job to show the decorator how effects are produced, and, if necessary, put an example on the wall.

Full specification supplied for obtaining the most satisfactory finish.

We take equal responsibility with the decorator for the finish of the work, provided *our paints are used* throughout.

ENAMELS AND PAINTS IN WHICH HISTORICAL COLOURS CAN BE SUPPLIED

DECORATIVE PARSOLAC

An alkyd resin based enamel which is suitable for interior and exterior work. It is extremely durable and highly resistant to atmospheric corrosion. All the colours shown can be supplied in this material, but Dark Reds, Blues and Purples are not suitable for exterior work.

EGGSHELL PARSOLAC and SEMI GLOSS PARSOLAC

The perfect finishes for high class interior decorative work. They are formulated on an alkyd resin base, do not require stippling and are thoroughly washable. All the colours shown can be supplied in these materials.

UNICOTE

A hard wearing flat finish for interior work, which has excellent obliterating power, is easy to work, and dries to a hard smooth, washable surface. It can be supplied in most of the colours shown in this book.

PARSYMUL

A specially formulated emulsion paint, which is easy to apply, covers well, and dries to a hard wearing washable satin finish. It is relatively free from odour and is quick drying—two coats can normally be applied in one day. Its ease of application renders it ideal for use on large projects, such as housing estates, and for the decoration of office blocks, hotels, canteens, food factories and stores. Most of the colours shown can be supplied in this material. A special quality is made for exterior work.

Note: Certain colours such as Bright Yellows and Dark Blues, Greens, Dark Reds and Maroons, Purples etc. are priced slightly higher than our standard prices.

UNIVERSAL UNDERCOATING

This material is formulated on an alkyd resin base ; is suitable for interior and exterior work ; for use under Synthetic resin finishes and also under Oil paints and enamels. It has excellent opacity, brushes easily and flows out to a hard smooth surface.

Note: Certain colours such as Bright Yellows and Dark Blues, Greens, Dark Reds and Maroons, Purples etc. are priced slightly higher than our standard prices.

Colour books or cards showing the standard shades in which the above materials are stocked, also particulars of other Decorative materials, such as Parlyte Water Paint, Parso-Tex, etc. will gladly be sent on request.

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